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MAY 1992

in
TUNE

SOUTH JERSEY'S ALL MUSIC MAGAZINE

**IN THIS
ISSUE**

FOGHAT

**VITAL
SIGNS**

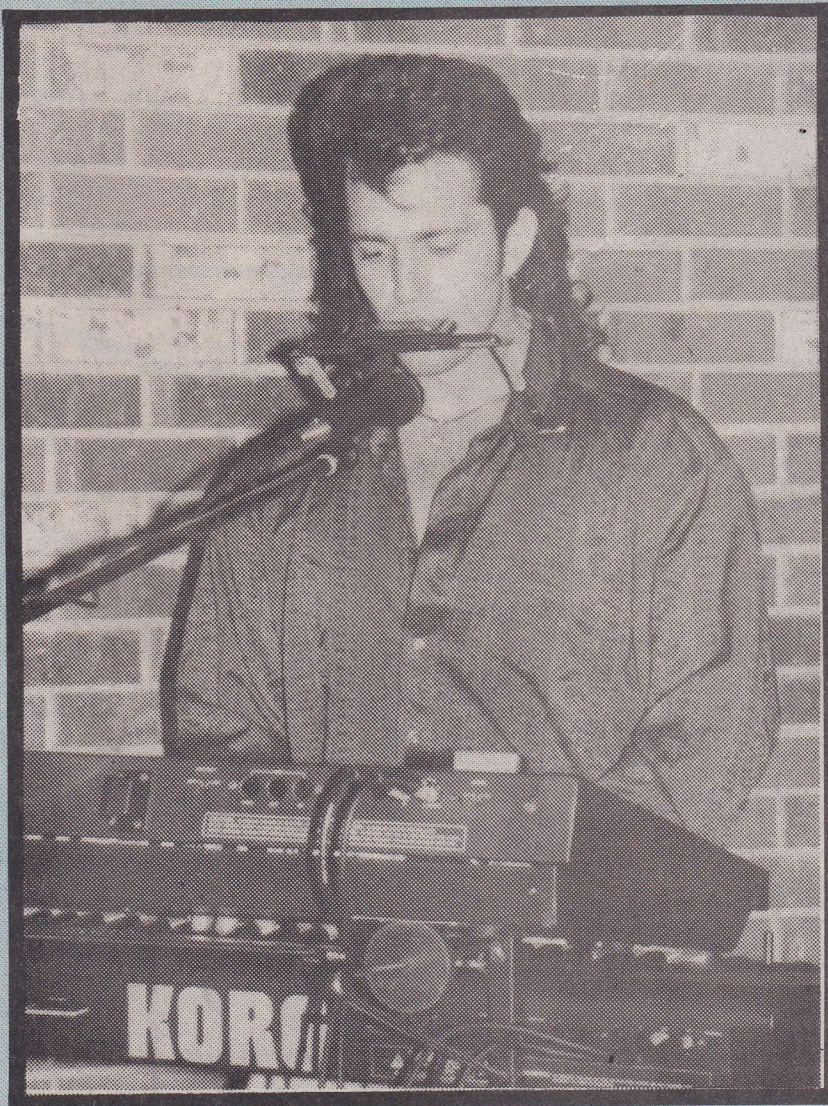
WITCHUNT

PALACE

**CRITICAL
CONDITION**

**BLIND
MELON**

**ERIC
CLAPTON**



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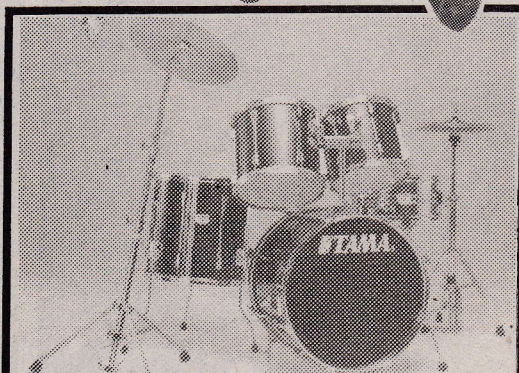
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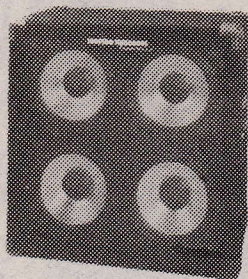
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391-0228

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in TUNE MAGAZINE

502 E. 9th St.
Ocean City, NJ 08226
(609) 391-0228

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TUNE~UPS

BY TOM GARGAN

a word from our editor...

Here it is May already and time for me to pen another Tune-Ups column. Time, an important structural component of music, is flying by in true "allegretto" fashion. It seems like yesterday that this magazine was planned and here we are into our third issue.

We are continuing to receive more and more support through phone calls and letters, and I hope we will keep on growing into our intended direction of serving the musicians and music fans in our area. Your ideas and suggestions are of big interest to us, so call us and write in. We will listen because remember...this is your magazine, so use it wisely.

Don't forget some concert dates this month by some bands featured in this issue. Palace will be jammin' at Crilley's Circle Tavern in Brigantine on May 16th.

Also at Crilley's this month is Molly Hatchet on May 2nd, Lobster Blues Party featuring Little Charlie & The Nighthawks on May 28th, and Blackfoot on May 29th. Critical Condition will give a performance at La Costa Lounge in Sea Isle City on May 7th. Vital Signs are at Gilhooley's in Margate every Saturday night.

On the national scale, Eric Clapton is appearing at the Spectrum in Philadelphia, and Genesis will ignite Vet Stadium on May 31st and June 1st.

And by all means don't miss May's biggest event. South 47 (one of this area's top draw acts) will play a benefit concert at Crazy Jane's in Somers Point on May 17th. This concert will benefit Robert Crozier (a great guy who was a swimming accident victim). We've all seen how much overwhelming help rock music can generate for benefits and needy situations, so let's continue to rock and make the world a better place for everyone. Be there. Have a great May, be safe, and.....

Stay Tuned...

VIETNAM VETS SET MUSIC FESTIVAL

Vietnam Veterans of America, Chapter 602 is holding a Spring Music Festival at Wildwood Convention Hall in Wildwood on June 14 from 4 p.m. to midnight. The purpose of the event is to raise money for the Chapter, veterans and their families and to fund a Scholarship Program for their children. They are seeking sponsors and support from the entire area to help make it a success.

The featured bands will be Johnny Neel (formerly of the Allman Brothers Band), Flamin' Harry, Doc Strong & The Side Effects (featuring Johnny O), and Face Down. Tickets will be \$15, and beer, food and wine will be available. Door prizes and other surprises will be featured.

This will be one of the most exciting events of the season and it will benefit Vietnam Veterans and their families in this area. The music ranges from Classic Rock to Jumpin' Blues.

Look for further details to follow along with some special announcements.

This is a P.U.B. Disk-organization presentation.

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Letters to the Editor

To the Editor:
Dear Tom:

Hi, Jimmi Reitzler here.

You may say why a 7 inch vinyl EP. Well, it's a statement. In the 50's and 60's (when I was a baby) 45's were the common practice. Guys with cartons of records in their car trunks would ride from store to store selling them and DJ's and magazines played and charted them.

Then in the late 70's, punk bands of all kinds put 7 inch 45's and EP's out on their own and basically shopped them around to stores and distributors.

In the late 80's, CD's came out and some record companies stopped making 45's, EP's and some LP's. A few indie companies still make LP's but only a small few hardcore bands and fans still put out 7 inch 45's and EP's. So I decided to make a statement and to continue a tradition.

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P.S. Save the 7 inch.

To the Editor:
Dear Tom:

No laser lights slicing the sky, like an angry out of control stiletto. No glitter, no over made-up, under-dressed companions for cash. The only neon to catch your eye will only try to tempt you to stop and relax with an ice cold "Budweiser." No tuxedo, or velvet dinner jacket clad crooners belting out "New York, New York," while being totally ignored by the scuffle of people pushing to turn 40 hour paychecks into minutes of loud "clang, clang, clang" bells ringing sound.

Instead, enjoy the aroma of 20-year-old German spruce wood, as it is gently lifted from its home in a tattered, hard shell guitar case. Watch the faint hazy mist of resin, surround the sawing motion of a bow sliding across a hand-me-down fiddle, as it then gracefully falls toward the

floor. The smell of leather, the sound of hard heeled cowboy boots out on a hardwood floor, toes tapping, an occasional jingle of a spur or two. A big panic may consist of dropping your pick. Fingers rotating, tickling metal banjo strings, heads back, eyelids flickering.

Currency here is foldable, or jingleable, not color coded or dull sounding when dropped or tossed on the bar. Music here is listened to, enjoyed, desired, and played with the heart and soul, the same way it is received. It's often requested and familiar, not just merely noticed as the elevator doors close. At the parking lot border here, you'll find pine trees, not chain link or concrete. This is the Country and Bluegrass tavern in South Jersey, and everyone leaves here a winner.

Jack McAllister

To the Editor:
Dear Tom:

Just a note to congratulate you on your new venture and to wish you luck in the months ahead. I'm sure that you will be considering many promotions and I would like to let you know that our recording studio would be happy to consider any joint promotions with your publication.

Stephen Freda
Sea Isle City

"A day is a miniature eternity."

—Ralph Waldo Emerson

THEFT CONTROL CORNER

If you have had some musical instruments or gear stolen, report it to our office and we'll print it free of charge so everyone out there can be on the lookout for "HOT" equipment.

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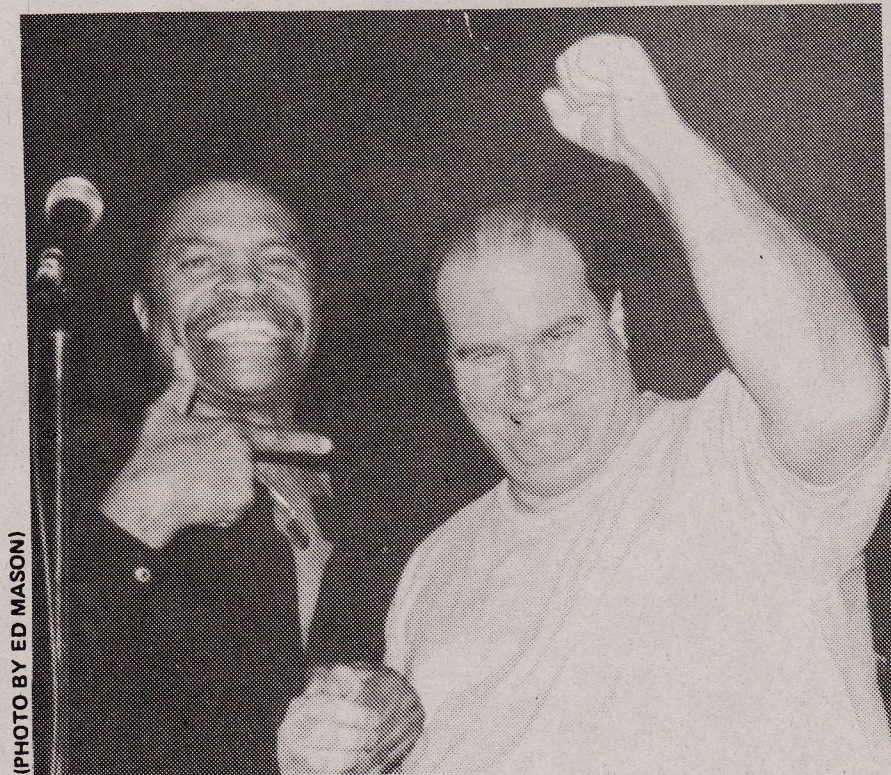


PHOTO BY ED MASON

Otis Clay is joined onstage by his "Main Man" Rick Almon, Director of the Lobster Blues Society at Clay's recent concert at Crilley's Circle Tavern in Brigantine. See Otis Clay concert coverage on page 41.

IN-TUNE GIRL OF THE MONTH-TOMMIE



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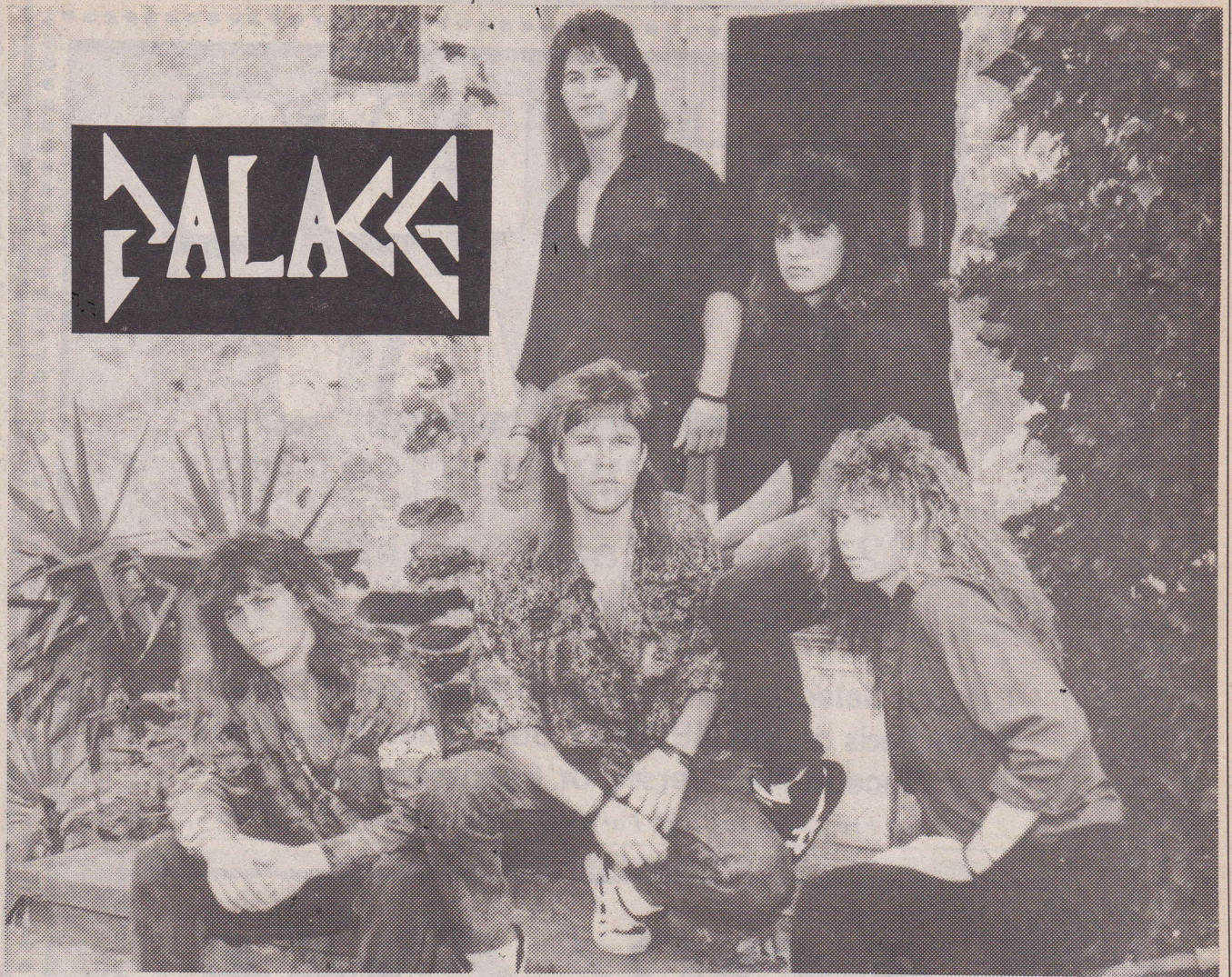
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BY JEFFX

Palace consists of: Guy DeFalco, drums, percussion; Sean Crowley, keyboards, backing vocals; Jeff Bugdon "Bug," lead and backing vocals, percussion; Bill Coulten, guitars; Joey DeFalco, bass, backing vocals.

Palace is a local original band who

know how to rock your socks off. If you haven't seen this band, mark it on your calendar and go! The band's experience is obvious when you see and hear them, and everyone at every Palace show I've been to has always had a blast.

If this sounds too good to be true

and you want to hear them first, you can pick up a tape of Palace at ACRAT on Tilton Road in Northfield.

Getting to talk to some of the members of the band, I told them of my purpose, and found out about theirs.

Jeffx: What I would like to achieve for the reader by interviewing bands (especially original) is a conception of what the members are about and their performance.

Bug: I don't think the band would want anyone to make a hasty judgement about the band until you see us perform live. You can look at the pictures of us and you can listen to our tape and you can hear different things from different people who maybe know the band or have seen the band play, but we would really like them to come check it out themselves live and make their decision.

Bill: Tapes just don't give as much energy as the band can do live.

Bug: That goes for any group really. Live is where it's at.

That's where all the personalities, chemistry come to life. You can only capture so much of that in a recording studio. That's not just us, that's every band.

Jeffx: When is your next gig?

Bill: Our next big gig we want to promote is May 16th at Crilley's Circle Tavern in Brigantine. Come and check us out. Because like Bug was sayin', it's a lot different performing live than in the studio. A lot of people can go into the studio and sound great because they use a lot of studio tricks -- but can't reproduce the songs live. There's a lot more energy.

Bug: We want to be able to reproduce fairly close what

PALACE

we try to accomplish in the studio. Hopefully that will always stand if we get a chance to record again.

Jeffx: How long has Palace been together?

Bug: The band has been together for one year and four months. The first six months or so we spent getting to know each other and writing.

Jeffx: How do the members in your band get along with each other?

Bill: I know I can speak for myself that I've never played for a better bunch of guys. This is kizma here.

Jeffx: What! Kizma!?

Bill: Kizma, yeah, like Bug and I we gel great and we write songs. Every time we get together something happens. You won't find a lot of combinations like that. I love these guys to death and wouldn't want to play with anybody else now.

Bug: It's hard to find people that have everything it takes. And then when you're dealing with a small area like this, you know it's not like you're going to New York to find people. We're lucky enough to find everybody in the general vicinity. It's great to find five people who have their heads on straight.

Jeffx: What are the band's rules on drugs?

Bug: When the band formed the whole concept of what we want to be about, we feel you have to treat this like a business. Because that's what it is, it's an industry.

Bill: And you wouldn't drink and do drugs on the job.

Bug: You go through that, though, playing in garage bands; it's part of paying your dues. The people weed themselves out, time does it. With our band we treat it like a business because if we don't, there are too many people out there that will.

Bill: If you check out rocks stars now, they're staying on top of things, they're not doing drugs because they want to be on top and stay on top. If you treat it like that, it comes to you like that. A lot of people come into rock and roll thinkin', I'm gonna play guitar, or play drums and sing and I'm gonna be a millionaire.

Bug: The old cliché, the fame, the fortune, and women and drugs, it's outdated. If you want to become successful and use and maintain it in music nowadays, you really have to keep your act clean.

Bill: And it's not just music now, because so many things go hand in hand with the business and the band.

Jeffx: I know that Palace currently has an independent release with eight songs on it and was recorded at The Music Place.

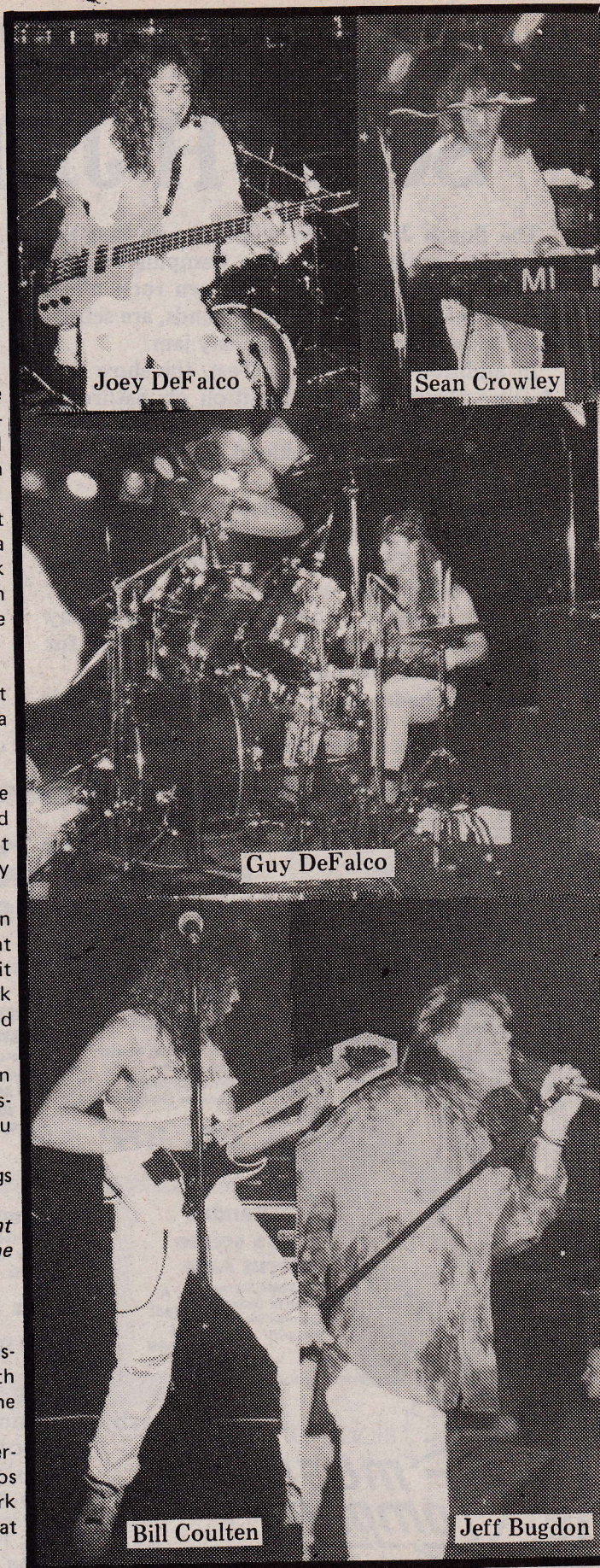
Bill: Yeah, 24 track.

Jeffx: How did you guys like it there?

Bill: It was a really cool place with a friendly atmosphere and we had really great engineers who worked with us, Brian McMahon and Ed DiBonna. They were the greatest guys in the world to work with.

Bug: All in all it was a good experience. It was very interesting. As far as quality of the place from other studios that we were at before that. Plus they were great to work with like he said. They were willing to do anything that

(continued on page 45)



Joey DeFalco

Sean Crowley

Guy DeFalco

Bill Coulten

Jeff Bugdon

Largest Event Of Its Kind Is Coming!!

SOUTH JERSEY JAM

The South Jersey Jam will make its first appearance at the Buena Vista Camping Park, in Buena June 20 and 21. Fourteen rock n'roll bands, including two national bands, are scheduled to perform over the two-day jam.

In addition to the Music Fest, the show will feature Drum Solo Competition on Saturday, Crank It Up Competition & Manufacturers Show, Car Audio Truckload Sale, great food and more.

Advance tickets are available by calling New Horizon Productions, Inc., 696-0200; Tony's Tickets, 561-7515; Charge by Phone, One Stop Audio, 646-6282; or Shark Club, 692-2127. Advance tickets: two-day pass, \$15; one-day pass, \$10. Tickets at the show are \$12.50 for adults; kids 10 and under are admitted free.

Bands scheduled to appear include: Rick

Derringer, national band ("Rock n' Roll Hoochie Koo"); Leslie West, national band ("Mississippi Queen"); GutterSnipes, Panik, Home At Last, Tangents, Drastic Measures, Ambush, Zeke's Choice, Wham Bam Thank You Jam, Dealers Choice, Pure Myth, Aleister Crowley and Destiny.

The event is produced by New Horizon Productions, Inc. of Vineland.

See the June issue for schedule and other attractions to come.

Official sponsors are: In Tune Magazine, Ocean City; Irv's Music Shop, Atlantic City; Shore Toyota, Pleasantville; Shark Club, Vineland; WMID 99.3 FM, Classic Rock; Hickory House Catering; Crank It Up; Blast Of The Past; and One Stop Car Audio, McKee City.

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RICK DERRINGER

REBEL WITH A CAUSE

When the kid was nine, he got his first guitar. Two weeks later, he was playing and passing the hat. People smiled. "How cute," they all said. No one could know the scope or magnitude of this kid's talent, or that he would grow up to become one of the legendary masters of the rock and roll guitar. Little Rick Derringer was not chopped liver, even back then.

Today, Derringer states that, "Everything I've ever done has led me to this moment." The moment being the unveiling of at least six new songs — words and music by Rick Derringer — that have been eight years in the making. It's taken a while, but Derringer has been a little busy!

The world was first treated to Rick Derringer when, as lead singer for the cutesy, mop-topped McCoys, he had a hit with the chart-topping tune, "Hang On Sloopy," in '65. Following the demise of the McCoys in '69, Derringer merged talents with Johnny Winter, forming the Johnny Winter Band. The union produced a gold LP, "Johnny Winter and Rick Derringer Live." The magic lasted until '72 when Johnny's problems resulted in a lengthy hospitalization. Derringer picked up the pieces and joined Edgar Winter's group, White Trash. That productive union, too, produced a gold LP, "Roadwork."

Rick was also doing his own thing, releasing his LP, "All American Boy," in '73. Simultaneously, he was riding high on the charts as producer of the Edgar Winter Group's LP, "They Only Come Out At Night," (on which he plays guitar and other instruments) which produced the No. 1 hit, "Frankenstein."

In '74, Derringer celebrated Johnny Winter's recovery by producing "Still Alive And Well" for him on Columbia. He then hit the road again with Edgar and they were off and running as The Edgar Winter Group with Rick Derringer. Several more albums



resulted, including the Derringer-produced "Shock Treatment." In '76, after appearing on the Johnny and Edgar Winter "Together" album, Rick Derringer decided to fly solo on the wings of his success and The Derringer Band was born.

"My bands have always been launching pads for some of the best musicians in the business," says Derringer. In that '76 incarnation of The Derringer Band, Neil Geraldo (Pat Benatar's husband) and Myron Grumbacher (Pat B's drummer) featured prominently. The band released four LPs before Derringer became "disenchanted with the mechanical, monotonous schedules of the recording business and its inferior, negative side," and the group disbanded in '83, the same year Derringer's last solo LP, "Good Dirty Fun," was released.

Derringer sought to overcome the disillusionment by funneling his energies in other directions and "giving up little pieces of myself" by producing and writing for, or touring with, other artists. He worked with the likes of Cyndi Lauper, Steely Dan, "Weird" Al Yankovic, Mason Ruffner, Bonnie Tyler, Barbra Streisand, Air Supply, Miami Sound Machine, Kiss, Donald

Fagan and Norman Nardini, just to name a few. Rick Derringer is also the designer of the sleek Derringer Stealth guitar, which he created for B.C. Rich.

What's the kid doing now? "Presently ME — Rick Derringer. I've finally evolved, and what you hear from now on is pure ME." This is a sample of what's coming up: "The Sky Is Falling," "Listen To Your Heart," "Turn On The Light," "Don't Cry," "Blood From A Stone," and the awesome original Derringer instrumental trilogy, "Rhapsody In Red."

It's been a while since the kid was riding high with "Rock And Roll Hootchie Koo" in '71. It's come full circle. "Hootchie Koo" heralded a Bud Light commercial in '91. Derringer continues to break new ground. He wrote and produced both theme songs for the World Wrestling Federation, co-wrote with Bernard Kenny and produced the Hulk Hogan theme, "Real American," wrote the theme for "Show Business Today." Rick Derringer — singer/guitarist extraordinaire/writer/producer. Little Rick Derringer is not chopped liver. He's not passing the hat anymore.

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BLIND MELON

"People keep coming at us with different words to describe us and different categories to put us in," says Shannon Hoon, lead singer for Blind Melon. "And that keeps us right where we want to be, which is between everything."

Chalk it up to these elusive elements that create exciting chemistry between individuals; those intangible qualities that ultimately define the difference between just being in a "band" and actually being part of a "group."

For Blind Melon is a group, tried and true. Two of the members, guitarist Thomas Rogers Stevens and bassist Brad Smith, moved to Los Angeles from their native West Point, Mississippi, in early 1989. They hooked up with Shannon -- an animated character, incidentally, who is rarely at a loss for words or

the desire to use them -- in March of 1990, shortly after the singer arrived from his hometown of Lafayette, Indiana. They began writing immediately, and were soon joined by guitarist Christopher Thorn, originally from Dover, Pennsylvania. Later, after local auditions failed to turn up the right drummer, Rogers and Brad phoned home to Mississippi and invited Glen Graham to join the fold. He arrived three days later. Blind Melon was born.

So just what is a "blind melon"? One explanation credits Brad's father as having coined the phrase to describe a particular set of neighbors. "A bunch of not-likely-to-be-successful people," Shannon explains, adding that the term also applies to "someone who -- regardless of their upbringing -- never really wanted to do anything other than

what we're doing now."

Good things started happening quickly for the group. When an early four-track demo accidentally began circulating, for example, the response to the songs translated into record label interest. People were buzzing 'bout Blind Melon.

The spate of activities that followed was almost dizzying. Blind Melon signed with Capital Records. They recorded a demo called "The Good-foot Workshop." They opened the 1991 Foundations Forum Awards ceremony with, of all things, an acoustic set!

They toured with Soundgarden. Somewhere in between, Shannon popped up in a Guns N' Roses video, becoming the mysterious "other man" as he sang back-up vocals on the song "Don't Cry" with fellow Hoosier Axl Rose. This particularly action-packed chapter of Blind Melon's brief history held a surprise ending as well, as it closed with the group leaving L.A.

"Meeting someone in Hollywood is like meeting someone at a carnival," Shannon explains. "If you don't meet 'em anywhere else besides at the carnival, you never really get to know 'em. So we moved to Durham, North Carolina, where there was nothing to do but find our natural resources. We learned what Blind Melon's morals are, what the group is really about. Our vision became much clearer."

"The Sleepy House," as their creative commune came to be known, all-nighters were devoted to starting and finishing songs. Cause to celebrate was a new song idea. Most importantly, the confidence with which Blind Melon has embraced its musical influences has allowed the group to define its own individual niche in the process.

"There are a lot of different musical backgrounds at work here," Rogers explains. "So different people are going to derive different things from each song. But that's the way it should be. It shouldn't necessarily have to be easy to define or label."

"Really what we want most," he says, "is for people to just listen with an open mind."

Following the band's current MTV-sponsored tour with PIL, Blind Melon will re-enter the studio with producer Rick Parasher (Pearl Jam, Temple Of The Dog) to complete the first Blind Melon album, due later this year. Music really is all that matters to Blind Melon. The groove rules.



VITAL SIGNS

BY BROOKE ASHMAN

Getting right to the facts of the matter, anyone who digs some serious rock & roll and hasn't been out to Gilhooley's in Margate to see Vital Signs, don't know what they are missing!!! On top of the killer r&r that's going down, let me tell you (guys), this band has the choice following!! Basically, Gilhooley's is packed with a crowd from all ages that is ready to let their hair down and get wild.

The tunes are killin', too, this cover band consisting of five local musicians (Rich Fredricks, vocals and guitar; Frank Canale, vocals and bass; John Murphy, vocals and keys; Mark Murray, vocals and guitar; and Lee Urban on drums, definitely.

Covers the tunes well enough that

if you close your eyes, you're not really sure if it's live or if it's Memorex. Rich Fredricks (vocalist, guitarist for the band) assures me it's not Memorex..."We don't need that computer bull@+@\$, we're all the way live!"

Brooke: What do you think about bands that use sequencers?

Rich: Well, I've seen some bands that can use it without abusing it, but also I've seen some bands really abuse it. I think it looks kind of bogus when the keyboards are kicking ass and there is nobody behind them. I don't mind if technology is used in the right context, for instance if the drummer wants to come out front to sing and you

have the drums programmed, that's cool. We actually have one tune sequenced and that's a solo thing that John sings by himself with Mark on acoustic.

Brooke: Ya know what's cool about your band is how you work the crowd. After a set, you guys don't hide backstage or somewhere like superstars, you hang out and rap with the people.

Rich: It's real important to us to get feedback from the crowd; on a couple occasions we learned some tunes just because a person requested it the week before.

Brooke: Since I jammed with you guys before, I know you guys have some great originals. When are you gonna bust them out?

John: We're definitely planning on doing some in the very near future; we've just been so busy keeping our material up to date.

Rich: We're going to do them very soon, but first we want to establish a good following. I know some bands that are going with the hardcore original plan, and they are only playing for about 50 or less people a night. Once we get the following and provided they like our music, we're gonna go that direction in a big way.

Brooke: I noticed you guys have been more energetic on stage; what's up with that?

John: Well, we decided that it takes all of us to get pumped up to really get the crowd into it. If they see us having a good time, the vibe will rub off.

It certainly did rub off on the night I was there. I stayed until the end of

(PHOTO BY ED MASON)



Lee Urban



(PHOTOS BY ED MASON)

Rich Fredricks



Mark Murray



Frank Canale

the last set that night, and the band was still ready to play. After turning off their Marshall amps and putting their electric guitars to rest for the night, they broke out the acoustic guitar, and gave an encore per-

formance at the bar for a few lucky chicks who maybe had hopes of being lucky enough to take one of these dudes home.

It actually turned out to be a cool sing-a-long for 20 people who def-

initely got their money's worth out of this band before the management finally had to de-axe these madmen. On top of all that stuff, this is a very versatile band that covers

(continued on page 17)

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SOUND ADVICE

By John Heinz

Just think of the last time you went to see a live band. Yeah, you remember, feedback, rumble, screeching guitar, low vocals, all the technical glitches that help to distract from an otherwise awesome band. Of course the moment these disasters occur, the first person to get blamed is the sound tech.-the one person who's job it is to convey the message of the band to the audience. These problems can immediately change the tone of the audience no matter how good a band is, even national touring bands. Well, in my travels I have found that most sound techs. are former musicians who's only knowledge is how to hook up a car stereo. No offense intended, but that's usually the case; the mix is good but the hook up is bad. In an effort to help all bands sound good and bring back the concept of live music, there is now a feature to help bands achieve this. Each month I will discuss a different element of a sound system from proper set up, equipment combos, and larger scale complex concert systems. This new feature will be valuable information to the budding band or tech, all the way up to the seasoned professional. I will also tackle technical questions from our readers no matter how difficult in nature. So, collect your thoughts and ideas and toss them at me, I'll be glad to hear from you. Next month I will feature picks of used equipment for good expandable club sound systems. This should be just in time for those summer gigs.

-----EDITOR'S NOTE-----

John is co-owner of VCR's Plus Electronic Repair, and owner of Concert Quality Sound. He has served years of duty with all types of sound systems.

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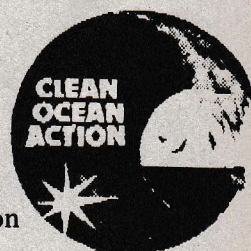
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CLEAN OCEAN ACTION

Coalition Battles Ocean Pollution

On Saturday, May 2nd, Clean Ocean Action and 100.7 FM WZZL radio of Atlantic City are hosting the "South Jersey Beach Sweeps."

This year's clean-up is part of the Third Annual state-wide event. On April 25th, the beaches in Monmouth and Ocean Counties were cleaned, while the event on May 2nd will take care of beaches in Atlantic and Cape May Counties.

Many volunteers have committed their time to coordinate cleanups in their areas, and involvement is anticipated from hundreds of local residents, volunteers from colleges, organizations and businesses.

Clean Ocean Action is a broad-based coalition dedicated to identifying and eliminating the sources of ocean pollution. All debris collected during the day will then be documented and used for valuable research for Clean Ocean Action's efforts to help provide a cleaner, healthier environment for all South Jersey residents and visitors.



John Murphy on keyboard.

VITAL SIGNS

(continued from page 15)

tunes from bands like Kansas, Black Crowes and Van Halen all the way to some of the newer pop Top 40 bands like EMF and Jesus Jones.

They even do the electric slide... not!!!! Just kidding...they do bust a move or two but I doubt they would bust that one out. John does a killer version of Tears In Heaven. I mean this guy can sing a ballad, man. These guys are doin' a lot of stuff that some bands don't have the nerve to try to cover like Mr. Big's "To Be With You" and Extreme's "More Than Words" and "Whole Hearted"; also Kansas' "Carry On Our Wayward Sun." These guys have strong three-part harmony.

To make this stuff more legit, they break out the acoustic guitar and on a couple of tunes use it with open-chord tuning.

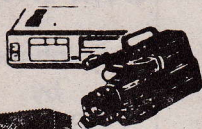
In closing, I'll just say: Watch out for these dudes at a club near you because they plan on working a lot more clubs than just Gilhooley's this summer. Peace.

—Brooke Ashman
(The Brookster)

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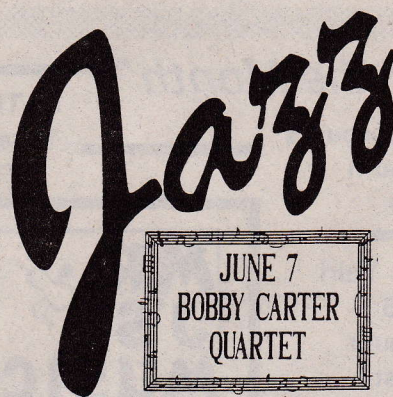


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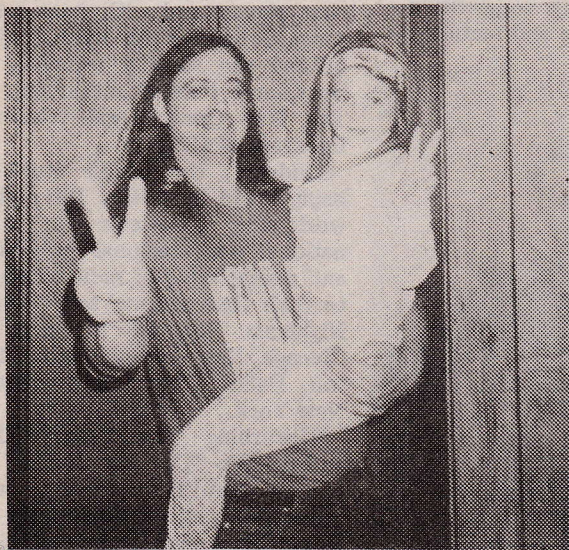
WE GOT 'EM!



YOU SHOULD KNOW

By Scott Campbell

For over 20 years, WLFR (91.7 Pomona) dj Chip Lamey has been actively involved in the music business. A man of many hats, his two decade plus career has found him primarily as a music journalist. His work has been published in national magazines, such as *Creem*, *Trouser Press*, *Fusion*, *Goldmine*, *Option*, *Relix*, and *Blitz*, British periodicals such as *Holding Together*, *Bucketful Of Brains*, and *Ptolemaic Terracope*, and local newspapers. He was one of the contributing authors of the book *Trouser Press Guide To New Wave* (Scribners) and he published and edited *Record Raves* magazine. Chip Lamey continues to earn a living as an entertainment writer, but, from day one, that's only been one facet of his career.



Chip and his daughter, Kyle.

Unlike most music critics, Chip Lamey has always taken an active part in the music world. Only 12 years old, when bitten by the Beatles bug in 1964, he quickly took up guitar and, at the age of 13, was playing with rock bands at local variety shows. In and out of numerous groups, by the time Chip enrolled at Stockton State College in 1971, he knew being a professional musician wasn't the life for him. Chip couldn't neatly package his talents; he liked too many different styles of music. It didn't seem strange for Chip to be happy listening to blues, jazz, big bands, rock psychedelia, folk and country, when most of his friends were content with whatever was being played on the radio.

Initially writing reviews for Stockton's newspaper *Argo*, Chip found himself quickly joining the ranks of professional writers. Being more involved in creating music took a back seat until 1977.

In 1977, Chip Lamey took a major step and began Sounds Interesting Records. It was the time of the punk/new wave explosion and tiny independent labels were springing up worldwide. Chip quickly made his mark, producing records which were praised in *Rolling Stone*, *New York Times*, *Oui*, *Playboy*, *Trouser Press*, and numerous fanzines. Some of the bands Chip released were The Lyres, Plasticland, Slickee Boys, Fuzztones, Cub Koda, True West, Miracle Workers and Long Ryders. His *Rebel Kind* album was one of the first psychedelic compilations, helping to usher in a new, 80s psychedelic movement. Chip was also busy writing songs again, and, during this time he had tunes recorded by The Fast, Willie Alexander, Christian, The Notes, and Route 28.

Exhausted from the pressures of trying to keep a record company alive on a shoestring budget, Chip retreated to the security of working for Sound Odyssey in the Shore Mall and writing for numerous magazines. It was a time to cool things for a bit. However, something bigger was lurking behind the corner. Bonnie Hart, a former employee of Sound Odyssey, approached Chip about the possibility of becoming involved with Stockton State College's radio station WLFR (91.7). At the time, she was doing a new age program, Alpha Waves, but wanted to do something more in line with rock and roll.

Chip came up with two ideas, a blues program or a psychedelic show. They agreed on the latter. In 1989, Happy Trails, named after the second album by San Francisco's Quicksilver Messenger Service, made its debut. Instantly, the show was a hit, with the two earning fans with an impressive blend of music drawn from Chip's nearly 30 years of serious record collecting. A little over a year later, Bonnie and Chip began their second program, House Party Blues.

On this one, though, Chip, a blues fanatic since 14, curiously remained in the background. He was content in being its associate producer and staying off the microphone. For the next several years, during WLFR fund drives, Bonnie and Chip were the station's one-two punch for raising money. Earlier this year, the two ceased working together, with Bonnie leaving Happy Trails and Chip leaving House Party Blues. Strangely enough, there was an open time slot and, when program director Bill Ewell asked Chip to fill it, he knew he had a chance to do a blues show solely on his own.

Chip created Glazed Doughnuts, Black Coffee & The Early Morning Blues. Although working on WLFR is strictly volunteer, it's easy for anyone who talks with Chip to realize it's much more important to him than the work he is paid for. Visiting with Chip would not come as much of a shock to regular listeners of both Happy Trails and Glazed Doughnuts, Black Coffee & The Early Morning Blues either, as what you hear on the air is pretty much what you get in person. For those who haven't heard Chip Lamey yet, Happy Trails is on Fridays from 8 a.m. until noon and Glazed Doughnuts, Black Coffee & The Early Morning Blues is on Saturdays from 6 a.m. until noon.

What follows is an interview we were fortunate to be able to conduct in Chip's home.

(See page 33 for interview.)



Little Charlie and The Nightcats

Five years ago, Little Charlie and the Nightcats were virtually unknown outside of Sacramento, Calif., and the San Francisco Bay Area. They had spent nearly 10 years playing weekend gigs in smoky blues clubs and appearing at occasional local blues festivals. A cult of fans raved about the band's fresh blend of powerhouse Chicago blues, jump tunes, rockabilly and splashes of Western swing, yet Little Charlie and the Nightcats remained a well-kept secret.

In July of 1986, the band sent an unsolicited audition tape to Alli-

gator Records' president Bruce Iglauer. "I receive somewhere in the neighborhood of 40 demos every week," Iglauer recalls. "The Nightcats' tape went to the bottom of the stack, like any other tape. I finally got to it about two months after it arrived. Honestly, a tape has to be pretty unique to grab my attention. The Nightcats' tape was head and shoulders better than any audition tape I'd ever received. I was especially struck by the quality and humor of (lead vocalist/harmonicist) Rick Estrin's songwriting and by the confidence and maturity

of the band."

Within a few weeks, Iglauer had booked a flight to Sacramento, where he caught one of the band's live performances. "I was expecting a harp-led quartet," says Iglauer, "kind of like old Fabulous Thunderbirds but with a sense of humor. I wasn't ready for Little Charlie's guitar playing. He was wildly unpredictable and seemed to have mastered every style of blues without ever being a copycat. When I realized I had found a band led by two world class players and with great original songs, I had to sign them." Iglauer offered the band a recording contract, and their debut album, "All The Way Crazy," was released in February of 1987.

Suddenly, the band's music was being heard by critics, DJs and fans worldwide. Reviews in major national and regional publications and a smattering of radio airplay led to their first national tours, and the Nightcats debuted in cities like Chicago, New Orleans, Austin, Houston, Dallas, Denver and eventually New York.

"Disturbing The Peace" (1988) and 1989's "The Big Break!" built on the band's foundation, getting even more radio attention and raves from the press. The prestigious magazine, "Jazziz," declared "Little Charlie and the Nightcats belong to the blues elite." "The Big Break!" received regular airplay on over 200 radio stations nationwide.

Over the last four years, the Nightcats' touring schedule has expanded from roughly 75 weekend gigs a year to nearly 250 dates annually. They've toured Europe five times and have appeared at major blues and jazz festivals worldwide, including the Belgium Rhythm & Blues Festival, the Milan Blues Festival, Seattle's Bumbershoot Festival, Portland's Rose City Blues Festival, the Vancouver Jazz Festival, the Mississippi Valley Blues Festival and the



San Francisco Blues Festival. In 1988, the Miller Brewing Company chose the band as one of the country's top touring acts, picking them for the Miller Genuine Draft Band Network sponsorship program.

While critics and fans have consistently praised the band's fine work in the studio, the band's live performances seem to draw the most enthusiastic response. David Whiteis, a critic for Chicago's "Reader," reviewing one of the band's most recent shows, wrote, "Charles Baty sometimes sounds as if he's growing musically right in front of your ears. His remarkable extended solos have an effect I've rarely seen on a music audience; after their initial burst of applause, they buzzed excitedly for several minutes."

"We're a party band," says Baty. "It's fun to shake up the audience a little bit. You go out and play a solo, and it's spontaneous. The nature of our band is that we tend to go for things. It's like a kind of art where you know it's going to be played that way only once. And we love to see people dance. That's what our band's all about — just playing music that can make people dance and have a good time."

Little Charlie and the Nightcats' newest album, "Captured Live," translates that high-energy live music to disc. Released in January 1991, the album features three new originals penned and sung by Estrin. There's plenty of Baty's over-the-edge guitar and Estrin's soulful harp, backed by the razor-sharp Nightcats rhythm section, drummer Dobie Strange and bassist Brad Lee Sexton.

Little Charlie and the Nightcats

don't have a video in heavy rotation on MTV. On tour, they don't stay in four-star hotels (Motel 6 is more their speed). Nor do they fly from gig to gig or ride from the airport to the hotel in chauffeur-driven limousines. Their reputation is not the result of a megabuck image-based promotional campaign.

Simply, Little Charlie and the Nightcats are one of the hardest working bands on the road today. In the last five years, they've managed to take their music from a handful of tiny blues clubs in California to hundreds of nightclubs and major festivals worldwide. It's taken plenty of hard work, but the band's first priority is still the same as their fans' — to have fun.

Locally, they'll be appearing in concert Thursday, May 28 at Crilley's Circle Tavern in Brigantine. This is a show you won't want to miss!

Charles "Little Charlie" Baty (guitar) began his musical career in the San Francisco Bay Area in the mid-sixties as a Chicago-style harmonica player and vocalist, only turning to guitar in the '70s. At gigs, he would mainly play the harp, only pulling out his guitar as a sort of novelty. In 1976, Baty met Estrin, already a formidable harpist, at a local blues club. When they joined forces, Baty turned his full attention to guitar. He quickly absorbed a vast variety of influences and became known as a "guitarist's guitarist."

Rick Estrin (harmonica, vocals, songwriting) has been playing harmonica professionally since he was 18, when he walked into San Fran-

cisco's Club Long Island to see Lowell Fulson, sat in, and wound up with a three-week booking. He views himself as a traditional blues harpist, a direct descendant of a long line of artists that includes Sonny Boy Williamson, Little Walter, Jimmy Reed, Howlin' Wolf and James Cotton. Born in the Bay Area, Rick first heard the blues at age 13 and soon after started singing with soul groups at local dances. Three years later, he picked up his first harmonica.

Dobie Strange (drums) brings to the Nightcats a wide-ranging musical background as well as the discipline and agility of a well-schooled jazz player. During his teenage years, Strange toured the country with a succession of bands, covering 49 states with a variety of acts including the Platters. Finally tiring of the rigors of the road, Strange returned to his hometown of Sacramento, where he played with a number of noted Bay Area bluesmen, including Charlie Musselwhite, Jimmy Heartsman, Lowell Fulson and Johnny Knox. While playing with Knox on a double bill, Baty and Estrin realized that Strange's versatility and experience were a perfect match for the Nightcats, and they hired Dobie on the spot.

Brad Lee Sexton (bass) joined the Nightcats in February of 1990. Over the last two decades, he's toured with several noteworthy acts, including Eddie Kirkland and Joe Louis Walker. He also played with Estrin in a band in the '60s. "Captured Live" is Brad's recording debut.

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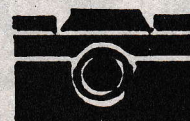
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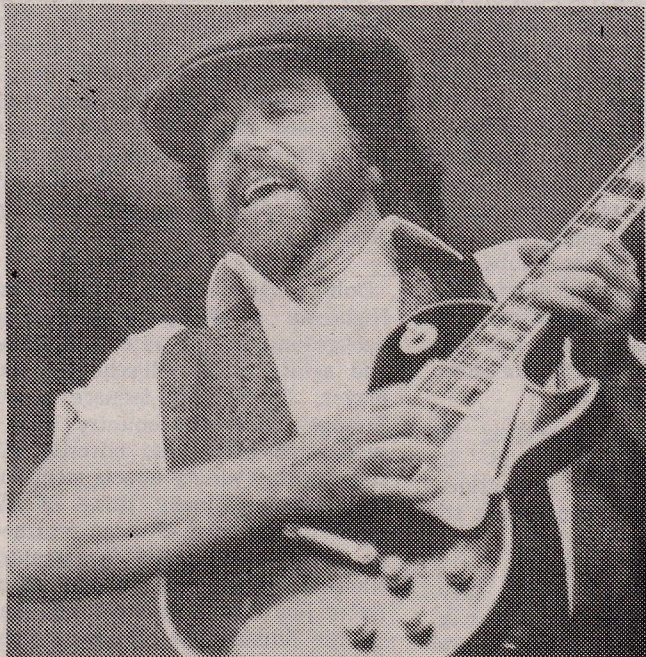
By Joann Taylor

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MIKE DUGAN *'working man's* **BLUES/ROCK**

Mike Dugan is on a blues mission. So much so that he changed the name of his band from the Survival Band to Blues Mission. Dugan used to play 90 percent original material, but now with



the Blues Mission, Dugan's shows include tributes to Freddie King, Albert Collins, Roy Buchanan, Stevie Ray Vaughn and other legendary bluesmen.

The veteran Lehigh Valley bluesman will perform at Miller's Inn in Tuckerton on Friday, May 29th. The show starts at 10:30 p.m. Tickets are \$3 at the door. This is a Lobster Blues concert event.

More information may be obtained by calling Rick Almon at (609) 296-0659.

LOBSTER BLUES NEWS FOR MAY

The Lobster Blues Society will conduct the following shows and events in May:

MAY 20, 21 and 22 -- 5th annual whitewater rafting trip

on the thunderous New River in Oak Hill, West Virginia. \$125 per person includes lodging and rafting -- call for more information.

THURSDAY, MAY 28 -- Concert Event -- from Sacramento, California, "Little Charlie and the Nightcats" at Crilley's Circle Tavern in Brigantine. Show starts at 11:30 p.m. \$7 at door.

FRIDAY, MAY 29 -- Concert Event -- "Mike Dugan and the Blues Mission" at the Millers Inn in Tuckerton. Show starts at 10:30 p.m. \$3 at door.

The Lobster Blues Society is proud to have "Little Charlie and the Nightcats" back in South Jersey for the second time. This was LBS's biggest show in 1991, and people have been asking for a repeat performance at every one of the shows.

The band is based in California, and only tours this area once a year, so come on out and see them while you have a chance...they won't be back this way anytime soon. Those at the last show were blown away by this band, with Charlie Baty's blistering guitar work and world-class harmonica player and singer Rick Estrin's on-stage antics. The band's stage show is as good as their music, which is guaranteed to keep you jumping. They also sell tapes, CDs and records at their shows, and they will gladly autograph them for you.

The following night, Friday, May 29, the LBS will present "Mike Dugan and the Blues Mission" at Millers in Tuckerton for the third Ocean County show. Mike played LBS's first Ocean County show to a packed house at Millers, where the crowd was dancing up a storm.

Mike likes to come off the stage and dance and play with the crowd. He even gets down on the floor and kicks up his boots, never missing a note on his wailing Gibson. Mike is an exceptional player and singer, and the Blues Mission provides a very tight rhythm section. The band plays many original songs; they also sell tapes and CDs at the show as well.

For more information on the above shows and events, call the Society at (609) 296-0659.

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Witchunt

Real Crowd Pleasers At The Galaxy

BY MEREDITH KAUFMAN

SOMERDALE, NJ — In their four years together, Witchunt have developed an interesting musical blend. Two lead singers with two different sets of influences make this sound possible. Lead vocalist and guitarist, Scott Brady, and guitarist and vocalist, Chris Carmichael, make up the more melodic side of the band, while lead vocalist and bassist, Eric Andrews, and drummer, Tom Kozuch, make up the hard and heavy contingent. Despite their musical differences, the two sides of Witchunt fuse together and put on an explosive show.

In Tune spoke with the band before their show at the Galaxy on

April 17th.

M.K.: How did Witchunt come about, how did you get together?

T.K.: Chris, Eric and I were in a band called Bratz and we wanted to go a little heavier, so we decided to form Witchunt. We auditioned a couple singers before Scott, but nothing panned out.

S.B.: I got locked into a practice situation for two years and I was looking to get out.

M.K.: Who are your musical influences?

T.K.: That's hard; we all have our personal influences.

S.B.: There are really two different

styles of music that make up the band. One side of the band is real heavy edged, anything from a Bon Scott razor blade edge vocal to a Judas Priest straight forward metal. The other side is more groove oriented, with influences like melodic Led Zep or Aerosmith.

M.K.: So, what's next on the agenda? You gave me a tape, so you've been in the studio; do you have anything new coming out?

T.K.: That tape is about a year old, we are getting ready to go back in. There is a CD coming out called Street Heroes, which is a compilation of local bands. We did a song on

(continued on page 40)

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Little Charlie and The Nightcats

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MAY 2

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10 WILDLIFE —plus— Rock 'n' Roll Trivia Night with Lou Demis —plus— Pitcher of Beer Nite	11 UNDERCOVER 50c DRINKS 10 to midnight	12 BILLY HENDERSON -plus- PITCHER OF BEER NITE	13 Everybody's Favorite FLASHBACK Pitcher & Shot Specials!!!	14 ZBT College Night COMMON SENSE Pitcher & Shot Specials	15 To Be Announced	16 ALEISTER CROWLEY with Special Guest PALACE
17 WILDLIFE —plus— Rock 'n' Roll Trivia Night with Lou Demis —plus— Pitcher of Beer Nite	18 UNDERCOVER 50c DRINKS 10 to midnight	19 BILLY HENDERSON -plus- PITCHER OF BEER NITE	20 They're Back FLASHBACK Pitcher & Shot Specials	21 ZBT College Night COMMON SENSE Pitcher & Shot Specials	22 Direct from Philadelphia JUST CALL ME FRANCIS!! One Night Only	23 Classic Rock & Roll WITNESS Featuring Billy Spence
24 Memorial Day Special Featuring WITNESS with Billy Spence	25 UNDERCOVER 50c DRINKS 10 to midnight	26 BILLY HENDERSON plus Pitcher of Beer Nite	27 MODERN ALLIES	28 Special Thurs. LOBSTER BLUES PARTY Little Charlie & The Night Hawks Back by Popular Demand!!!	29 Concert Event Featuring BLACKFOOT Doing all their Classic Tunes Get Your Tickets Early	30 SOLAR CIRCUS Cosmic Dance Band
31 WILDLIFE —plus— Rock 'n' Roll Trivia Night with Lou Demis —plus— Pitcher of Beer Nite	FREE TRANSPORTATION to & from Circle Tavern in Brigantine and Harrah's & Trump's Castle 9pm-5am 7 days a week - Call 266-8655					

Concert Events

JUNE 13- THE TUBES
JUNE 20- CLIMAX BLUES BAND

Concert Events

JUNE 13- THE TUBES
 JUNE 20- CLIMAX BLUES BAND

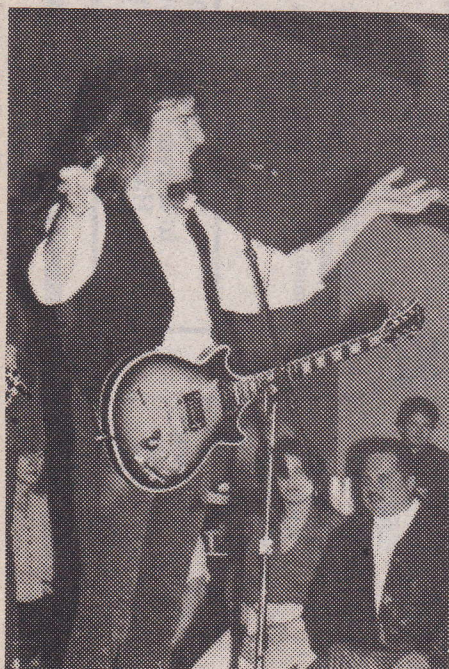


(PHOTOS BY ED MASON)

Foghat

Blankets Brigantine

BY JENNA PALMISANO



Do you wanna rock 'n roll
some more?

Friday night, April 17, Foghat performed at Crilley's Circle Tavern in Brigantine. Hosted by Steve Raymond from WZXL 100.7, the band opened their show shortly after midnight to a packed house. Foghat kept the crowd rocking with a mix of classic hits and a taste of their new material for nearly two hours.

After the show, In Tune was able to talk with Foghat about what exactly is happening with the band. They explained that, as of late, they have been spending large am-

ounts of time touring. The previous night they had performed in upstate New York and would be back on the road the following day after their South Jersey show.

When asked about performing shows at the Jersey Shore, the band agreed they always enjoyed their gigs in the area because the crowds were great to perform for and always gave Foghat a warm reception.

Although the band has been spending time on the road, it definitely hasn't interfered with writing



Steve Raymond from WZZL 100.7 introduces Foghat to the crowd at Crilley's Circle Tavern.

new material or keeping up with the current music scene.

During part of the interview on current music, we asked what the band thought was hot on the scene. As far as new bands, Foghat thought Extreme, Nirvana, and Red Hot Chili Peppers were some of the top new rock groups. Not only can these bands simply rock 'n roll, but they enjoy what they are doing, which is a philosophy Foghat lives by.

The band hopes to go into the studio after the summer and begin to record for a new album. Foghat explained that right now the band was involved in a lawsuit with their former lead singer over the use of Foghat's name. So as soon as that is cleared up, a new album can be expected.

As far as seeing Foghat again, they will be back at the Jersey Shore during the summer for another show.

See you soon, and keep IN TUNE to find out the show's date.



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Eric Clapton

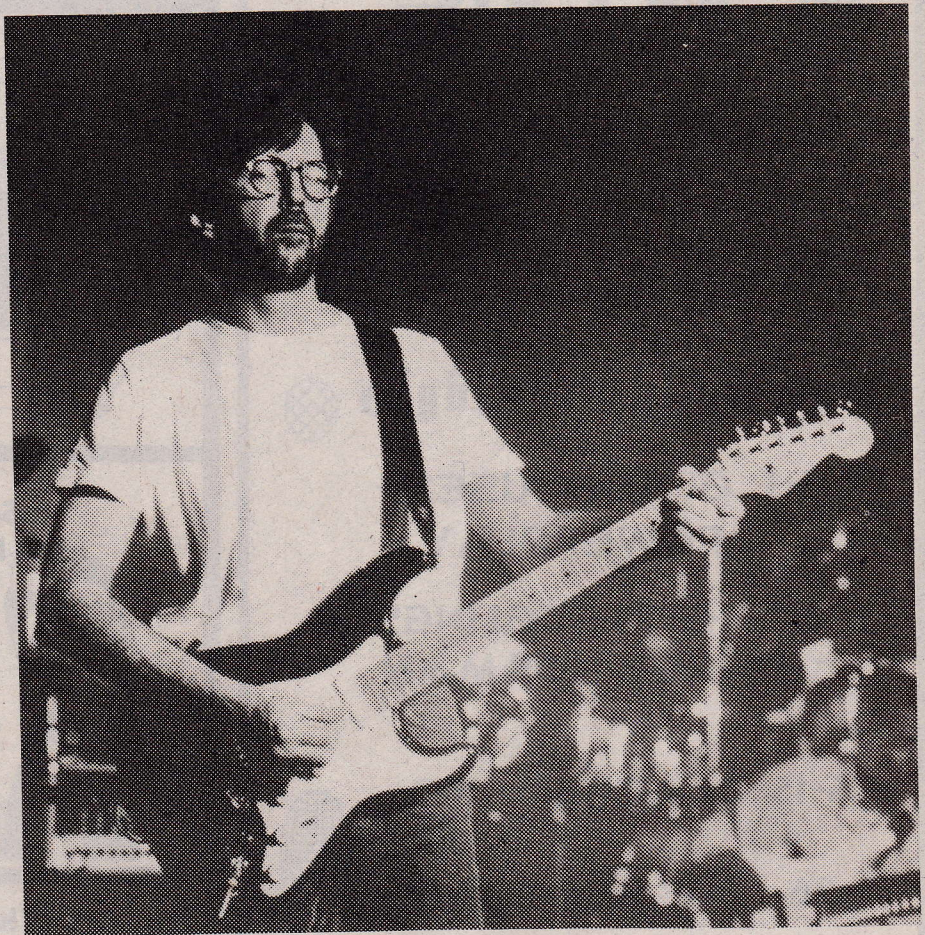
Born on March 30, 1945, Eric Clapton was raised in Ripley, Surrey, England. As a teenager, the pop music of the era failed to move him and he was drawn to the blues and the sounds of Big Bill Broonzy, Robert Johnson, Muddy Waters and Sonny Boy Williamson. Jamming in pubs and clubs, Eric soon joined the Yardbirds, a group destined for commercial success. But this blues-inspired group took what Eric considered to be an artistic detour and he quit in 1965. Seeking absolute musical integrity, Eric briefly joined John Mayall and his Bluesbreakers.

America's love for Eric Clapton goes back almost a quarter of a century to 1968, when Cream, the group Eric formed with Jack Bruce and Ginger Baker, played the Fillmores East and West. The psychedelic light shows and extended jams shook the foundations of the concert halls and Clapton became instantly famous for his extended and extraordinary guitar solos.

The country recognized that Eric Clapton was quite simply one of the best guitarists ever. His playing was remarkable and he, along with a handful of other bands, helped bring the blues back to the country of its origin. People could not get over the music made by Cream. Their hits, "White Room," "Sunshine Of Your Love" and "Strange Brew" are classic and timeless.

The band folded after just two years when Eric left to form Blind Faith with Steve Winwood, Rick Grech and Ginger Baker. They performed together for about a year before Eric left. Eric recorded his first solo album (released in 1970) but he soon joined Delaney and Bonnie. The best thing Eric took from this experience was the encouragement by Delaney to sing. When Eric left Delaney and Bonnie and Friends, once again Eric wanted to be an anonymous part of a band. In Derek and the Dominos, he and Duane Allman played guitar at a rarefied level and astonished audiences with electrifying blues creating, among other titles, the now-classic "Layla."

In 1971, Derek and the Dominos did a somewhat erratic tour of the states. The musicians managed great performances but, as Eric has said, "the group disintegrated under the



pressure of the drug." Eric ultimately stared his addiction in the face and, after considerable struggling, was able to overcome his reliance on drugs.

In 1973, Eric joined Pete Townshend, Ron Wood, Jimmy Karstein, Ric Grech, Jim Capaldi and Steve Winwood for the Rainbow Concert and one year later, in 1974, Eric's LP "461 Ocean Boulevard" was released and went to number one in "Billboard." Eric returned to performing, but this time he was ready to front his own band. The mid-70s were good for Eric in terms of touring, recording and hits including "Lay Down Sally," "Wonderful Tonight" and "I Shot The Sheriff." 1978 brought the "Slowhand" album with "The Core" and "Cocaine." But Eric had turned to a new devil, alcohol.

In 1981, Eric had sold out over 60 concerts in the U.S. but was hospitalized just three concerts into the tour

with penetrating ulcers. Eric's struggle to recover his health and overcome his alcohol addiction coincided with a downturn in his popularity in the states. It's hard to account for public taste, but Eric's albums from the early 80s, "Backless," "Another Ticket" and "Money And Cigarettes," are all excellent works.

In 1985, the album "Behind The Sun" marked Eric's return to health and to increasing popularity in the States. Eric was again selling out 20,000 seat arenas. 1986 brought the "August" LP, named for the month in which his son, Conor, was born. The "Crossroads" boxed set became one of the most popular retrospectives ever released and Eric was more in demand than ever. His tours took him from the wilds of Africa to Japan, the U.S., Europe, Canada, South America, Australia and New Zealand. Respect for Eric's genius kept growing along with


(Continued on Page 35)

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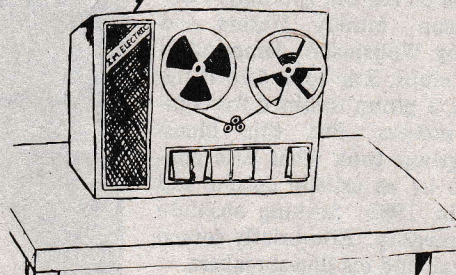
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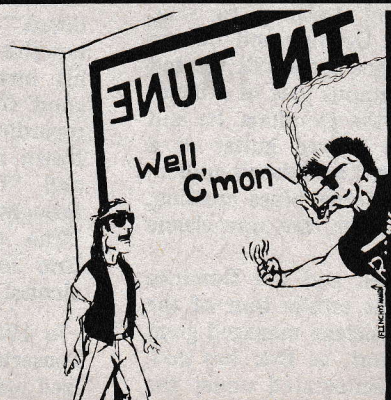
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IN TUNE
 Well
 C'mon



YOU SHOULD KNOW

interview by
Scott Campbell

SC: First, congratulations on Happy Trails and Glazed Doughnuts, Black Coffee and The Early Morning Blues being the two biggest earners on WLFR's 1992 pledge drive.

CL: Thanks. It was, as always, an amazing experience knowing people care that much about non-commercial music.

SC: Weren't you surprised about the success of your Saturday morning blues show?

CL: Yeah. I worked on House Party Blues for nearly three years, so I was kind of convinced blues fans were these late night guys, who slept all day. Like me. On my first show, I'm sitting in the studio, it's 6:15 a.m., and I'm depressed because I don't think anyone is out there. Next thing I know, the phone rings. It scared me so much I almost fell off the chair. It's been ringing ever since. It gets as many, if not more, phone calls as Happy Trails.

SC: Is there something that sets your blues show apart from others?

CL: I think there are several things. Most blues shows concentrate on pre-war acoustic or post-war electric. Both of which I love. But, others ignore the fringe element of the blues, such as gospel, R&B, big band blues, piano/guitar duos, New Orleans R&B, etc. I mix it all together and people seem to dig the blend. Also, I've been seriously collecting blues since the mid-sixties, resulting in a large vinyl library to draw from. I read blues biographies and magazines all the time, so when I turn on the microphone I have enough knowledge in my head that I can freely talk about the music. Another thing is, I respect and love the blues, and I consider myself a serious blues student. However, I don't treat this music like it's a history lesson. Blues evolved from blacks who needed to shake the pain in their lives. They played music to relax from tough, physical work. Blues is played at house parties, fish fries, barbecues, street fairs, and dingy bars. That's a better environment for the music than a museum. Therefore, I try to pass on serious information

to my listeners, while making the show fun.

SC: Do you remember the first authentic blues you bought?

CL: Sure do. Even though he's not a blues artist per se, he sure can play the blues. That was Chuck Berry and the tune was "Wee Wee Hours," the flip of his 1955 or '56 Chess hit "Maybelline." It was also the first blues tune I ever learned to play on guitar, too.

SC: Who are some of your blues favorites?

CL: Obviously, the big guys, Muddy Waters, Buddy Guy, Robert Johnson, Albert Collins, Howling Wolf, Little Walter, Sonny Boy Williamson, B.B. King, and T Bone Walker. But I'm also wild about Sonny Rhodes, Paul Butterfield Band with Mike Bloomfield, and, lately, I've been going off my nut listening to Elmore James. Whew. Early Hooker, too. It's never ending.

SC: Is blues your favorite style of music?

CL: It's the basis of everything we know in our pop culture. However, I would be a fool if that's all I listened to. Then, I would miss the beauty of a Duke Ellington, Sun Ra, or Miles Davis, the pain of a Hank Williams, the intensity of the MC5 and Stooges, or the lyrical wit of a Bob Dylan. As Ornette Coleman once said, "there's no such thing as good or bad music, just good or bad musicians." I subscribe to that theory.

SC: Is it tough filling up six hours for a blues show?

CL: No, not at all. In fact, several

shows ago, I did six hours and realized I hadn't played one John Lee Hooker tune. If you had asked me if that was possible, I would have laughed, but it happened.

SC: In the last 20 years, what have been the high points?

CL: By that, I guess we're not including the birth of my daughter or the Phillies winning the 1980 World Series?

SC: In music.

CL: Hearing the Fast at Max's Kansas City perform a song I wrote with them was hip. Jamming with Sonny Rhodes at the Shire was probably my musical highpoint. Having tea with Dave Brock from Hawkwind. Getting phone calls and letters from Spirit's Randy California. Getting to shake hands with and thank Quicksilver's John Cipollina for some great music, before his unfortunate death. Meeting Roger McGuinn, Albert King, and David Allen of Gong. Having great, supportive listeners for all my radio shows. Obviously, creating Happy Trails and getting to work with Bonnie for almost four years.

SC: Okay. If you had to choose tomorrow between Happy Trails and Glazed Doughnuts, Black Coffee & The Early Morning Blues, what would it be?

CL: Wow. Do you know something I don't?

SC: No.

CL: I hope the head honchos at WLFR don't make me decide in the near future, as I would like to con-

(Continued on Page 35)

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1992 Upcoming Events in South Jersey

CALENDAR

DATE	EVENT	LOCATION
May 15-17	4th Annual Home & Recreation Show	Buena Vista Camping Park
June 20-21	1st Annual Rock-n-Roll Music Festival	Buena Vista Camping Park
July 10	3rd Annual Mud Bog Competition	Cumberland County Fair
Oct. 2-4	5th Annual South Jersey Pumpkin Show	Buena Vista Camping Park
Oct. 16-31	3rd Annual Haunted Trail Rides	Buena Vista Camping Park
Nov. 6-8	1st Annual Taste of South Jersey - Restaurant & Catering Exposition	Atlantic City Race Course
Feb. 24-28 1993	2nd Annual Residential Living & Leisure Show	Atlantic City Race Course



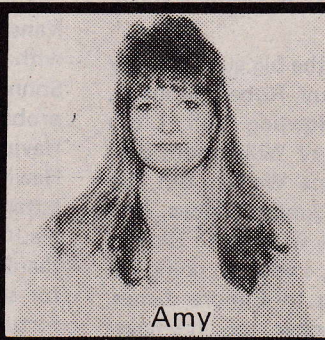
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Eric
Clapton

(Continued from Page 31)

his audience and outreach.

Eric's 1990 LP "Journeyman" was an immediate smash and another great tour followed. Eric was awarded his first Grammy for "Bad Love." In 1991, "24 Nights: Live At the Royal Albert Hall" was released. This remarkable collection of live performances includes highlights from Eric's record-setting 1989 and 1990 concerts at Royal Albert Hall. The Fall of 1991 saw the release of Clapton's soundtrack for the movie "Rush" including the hit single, "Tears In Heaven." Eric ended 1991 with a tour of Japan with his close friend, former Beatle George Harrison.

This year started with another (his sixth) sold-out stint at Royal Albert Hall. Eric was elected to the prestigious Rock and Roll Hall of Fame and he performed an extraordinary all-acoustic show for MTV's "Unplugged." Eric also managed to find time in the studio to work on the soundtrack for the motion picture "Lethal Weapon 3." Eric's other soundtrack credits through the years include "Lethal Weapon 1" and "2" and Mickey Rourke's "Homeboy," as well as songs for "Back To The Future," "The Color Of Money" and "Water."

Eric's plans for the rest of the year include tours of the United States and a limited number of double bills with Elton John. It's time to get ready for some more extraordinary and memorable performances from one of the greatest talents in the world. Eric has been around for a long time, and his popularity continues to grow. It must be true, as Eric Clapton's "adopted" father McKinley Morganfield (aka Muddy Waters) once sang: "A young horse may be fast, But an old horse knows what's going on."

want everyone who tunes in each week to these two shows to know that I just love sharing this music.

SC: *Thanks for your time.*

CL: No problem. Thanks for your interest. Just tell your readers there's a lot of different styles of music on WLFR, so they should tune in 91.7 every chance they get. Unless the Phillies are playing.

YOU SHOULD KNOW

(Continued from Page 33)

tinue both. The blues is what I probably listen to the most, for pleasure, and the response has been overwhelming. However, Happy Trails is so very special. I love its listeners. We did a great job with that one. It's almost like a living creature, as it has its good and bad days, its successes and failures and severe mood swings. Some of my happiest moments in my life have been doing Happy Trails. Also, some of my saddest. I love psychedelic music, nearly as much as the blues. I also appreciate the fact Happy Trails is one of the few places that will play new music by seasoned vets such as Spirit and Hawkwind. We've never treated Happy Trails like an oldies program. I don't live in the past. Nostalgia can be fun, but it can also be a disease. There's a need for Happy Trails and there's a need for Glazed Doughnuts, Black Coffee & The Early Morning Blues. I'm not ready to answer this question.

SC: *Do you have any interest in commercial radio?*

CL: Nope. I got some nibbles after this year's fund drive. People started

to take me seriously. But, I'm not a good reader or announcer. My strength is getting emotionally excited about the music I'm playing. I have trouble making the required number of public service announcements each show; can you imagine me playing ads on time? I can't. My greatest moment, I think, during my stay at WLFR, was last Memorial Day when I did a tribute to Gene Clark, of The Byrds, who died that day. I went in, and played two hours of some of the most intense music ever written, and, by the time I left the studio, I was a crying, babbling mess. I couldn't have done that on commercial radio. I would have either been fired or sent to a mental institution. What's why I love WLFR, because we're encouraged to be as artistic as the music we play.

SC: *What's in your future?*

CL: Hopefully, they'll let me continue my work on WLFR for many, many years. I'm publishing newsletters for both Happy Trails and Glazed Doughnuts, Black Coffee & The Early Morning Blues, and that's giving both programs a little more depth. I'm anxious to see where the publications take the shows. I'll continue to write about music for magazines and newspapers. I just

Photo by Ben Fogletto



Bill Stahl (bass) and Deborah Black (lead vocals) of Critical Condition feel their music at the Playpen in Wildwood.

CRITICAL CONDITION

DEBORAH BLACK - lead vocal
BILL STAHL - bass
FRANK MARKLEY - guitars
GEORGE SLOBODJIAN - drums

BY TOM GARGAN

These four Cape May County musicians banded together in September of '91 under the name Calamity Jane, but after discovering that the name was already taken, had to rename themselves.

Lead vocalist Deborah Black explained how the band "wrote 50

names down and they didn't like any of them."

Finally, George Slobodjian's brother suggested the name "Critical Condition," and the band, weary of the name game, went with it.

Critical Condition plays a wide range of music, and a short conver-

Photo by Ben Fogletto



Deborah Black

sation with them gave me some insight as to why. Deborah Black coalesces the influences of people like Steven Tyler and Wendy O'Williams with her own gritty charm to produce Critical's lead vocal sound.

Guitarist Frank Markley will be quick to mention Led Zeppelin, Jeff Beck and The Doors as mentors, while bassist Bill Stahl draws influence from Kiss, old Van Halen and Ozzy.

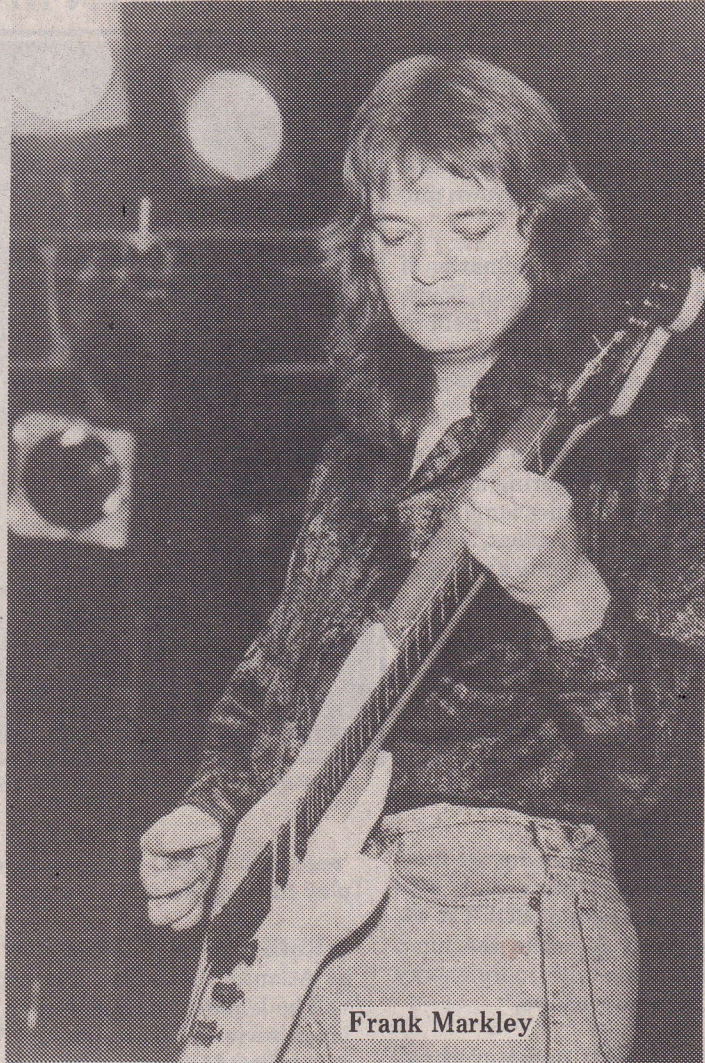
All of this is held together by the drumming of George Slobodjian who explains himself as a clone between Keith Moon and Jon Bonham and enjoys hearing any drummer that Frank Zappa ever used, including Terry Bozzio, Jimmy Carl Black, and Chester Thompson.

When I pressed the band for details about their originals, they were happy to report that a demo will be ready by late May and is presently being recorded at Bob Kimmel's Recording at Leisure Studio in Somers Point.

Deborah says to look for some surprises with the originals in future Critical Condition "live" shows. When I asked her to elaborate on this, she said, "You'll just have to come see for yourself."

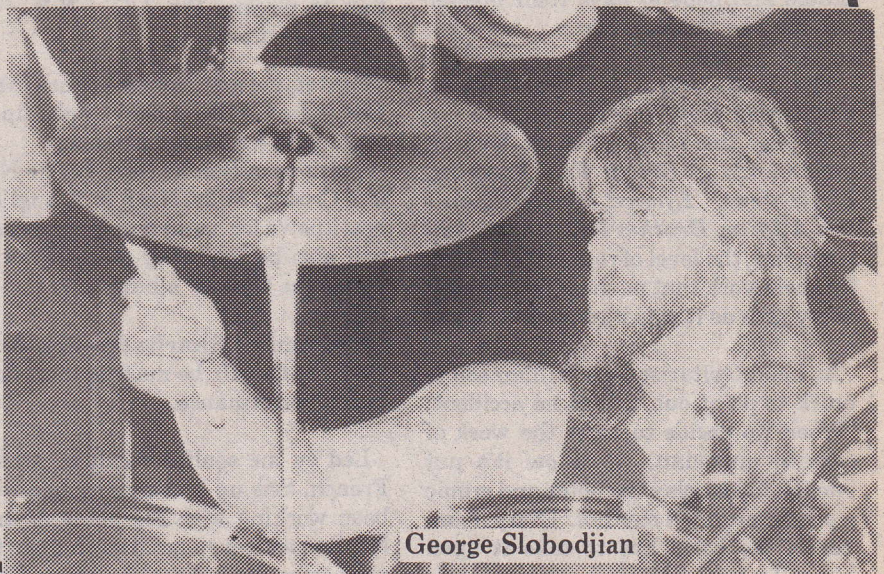
Watch for Critical Condition, performing locally this summer in Wildwood, Sea Isle City, Cape May, North Cape May and at some special shows.

For information and bookings, call 465-3213 or 894-4390.



Frank Markley

Photo by Ben Fogletto



George Slobodjian

Photo by Ben Fogletto

BENEFIT CONCERT TO FEATURE BEST OF SOUTH JERSEY'S HOME GROWN MUSIC!

As the lights begin to dim at Crazy Janes on May 17th, marking the start of the Robert Crozier Benefit Concert, supporters should be prepared for an explosive night of entertainment from the best in South Jersey's home-grown music circuit.

"What we have here is a culmination of some of the best musicians in South Jersey," Concert Coordinator Belford Whilden said. "The support we have received from these people, (Musicians), has just been overwhelming."

Headlining the event, which will raise money to offset the staggering medical bills incurred by the Crozier family as a result of a tragic diving accident, is none other than Cape May County's prodigal sons... **SOUTH 47**.

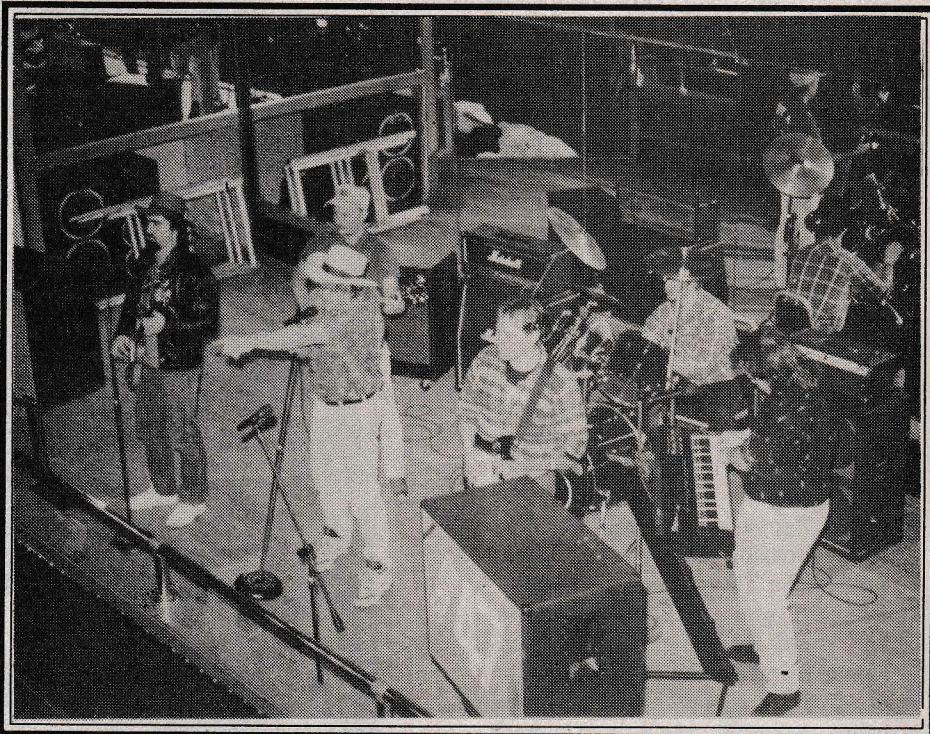
This hard-hitting Southern Rock cover band made their last public appearance close to two years ago, working the shore club circuit, and has taken advantage the voluntary time off to fine tune their sound and are planning a monstrous rebirthing at the benefit.

"During the past 18 months, we have been concentrating on our sound," said Chris Sack lead singer of **SOUTH 47**, "Now we're ready to make the jump back into the scene with more energy and power than ever before."

In addition to their audio overhaul, **SOUTH 47** has been steadily working on their original works at Flatlanders Studio and hope to have their master dub done by late summer.

The band's secret to success has no doubt been their unique ability to not only play the songs of chart busting greats such as *Stevie Ray Vaughn*, *Little Feat*, *Lynyrd Skynyrd*, and *the Allman Brothers* but, more importantly, the level of respect they have for their work that pushes them to play every note as it was intended to be.

As Lead Guitarist Dan Williamson is quick to point out, this is no accident. "When we decide to cover the work of certain musician, we know it's not enough to just play the notes and mimic a pre-determined rhythm. Every member of the band has to take it upon himself to try and feel what the music is all about, when we all



South Jersey's Own "South 47" To Appear At Crazy Janes May 16th.

accomplish that, then we're ready to play the song for an audience."

Ruth Wyand, affectionately known as Atlantic City's Reckless Daughter, will be lending her one woman rock & blues review to the evening. Wyand, who is listed in the song-writer's hall of fame, has recently been working with a publisher with M.C.A. records in addition to playing the A.C. / N.Y. / and Philly circuits.

Contemporary Modern Rock artist **Patty Lax** will no doubt light up the stage with her crowd pleasing renditions of Bonnie Rait, Stevie Nicks and Crosby, Stills, Nash & Young. Lax, best known for her dynamic personality, will also be featuring pieces from her "After the Games" album.

New comers **Charlie French & Naked Truth** will be making their debut at the performance.

Led by the soulful vocals of Charlie French, this up and coming band has been working with Flatlanders Studio for the past seven months on their first professional studio dub. Mark Duval has been working with Naked Truth

in the area of Co-Writing and producing as well as co-producing Ruth Wyand's demo. All told, the evening will be a fascinating look into South Jersey's hidden world of local Rock & Roll.

An open buffet will be available for all who attend. Advance tickets are \$10. (\$12 at the door) and to date sales are anticipated to top the 500 mark.

Tickets can be purchased at the following locations:

Tony's Tickets in Hammonton.
Acrat Tickets, Tilton Rd. Northfield
Shear Attraction, West Ave., Ocean City
Triton Tavern, Rt. 50, Petersburg
Seaville Tavern, Rt.50, Seaville
Admiral Air Service, Woodbine Airport
Waterfront, Somers Point
Central Inn, Rt. 50, Corbin City
Time-Out Diner, Rt. 50, Tuckahoe
Gibsons Bait & Tackle, 42nd & Bay, Sea Isle City
Our Place Deli, Rt. 50, Tuckahoe
Dadio's Pizza, Rt. 50 Tuckahoe

For more information, please contact Belford Whilden at 609-390-8755

VIDEO REVIEW

By Joann Taylor



THE LAST BOY SCOUT

Available Now

Screenplay is by Shane Black who did the original *Lethal Weapon*. Produced by Joel Silver who did *Die Hard* and *Lethal Weapon*, *48 Hours* and *Predator*. Directed by Tony Scott who did *Top Gun*.

Stars Bruce Willis as a secret agent who once took a bullet for the President. After a confrontation with a corrupt politician, he lost his job and his pension. Now, he's a private detective whose personal life is a mess.

Damon Wayans co-stars as a fallen quarterback. After allegations of gambling and drug abuse, he was banned from football.

The murder of a stripper brings the two together. She was Willis's client and Wayans' girlfriend. Their investigation uncovers a plot to legalize football gambling and leads to the men who ended their careers.

Be prepared! Non-stop action from beginning to end with comedic interaction between Willis and Wayans. This is definitely one NOT to miss.

BODY PARTS

Available Now

From Eric Red, writer of "The Hitcher," comes this tale of a medical experiment gone wrong.

Jeff Fahy plans a criminal psychologist who loses his arm in a grisly auto accident. After a daring operation in which a donor's arm is successfully grafted onto his body, the arm starts to take on a violent life of its own.

Consumed by fears about his dangerous behavior towards family, Fahy is driven to learn the donor's identity — a grim discovery that takes him into a world of unimaginable terror. Co-stars Brad Dourif.

POINT BREAK

Available Now

Experience the ultimate rush with relentless thrills and action. Keanu Reeve stars as an FBI agent who goes undercover in the surfing world and falls under the perilous influence of Swayze, a charismatic adrenaline junkie who would do anything for a thrill — even rob a bank.

As Keanu gets closer to catching his man, he learns that if you want the ultimate thrill, you have to pay the ultimate price.

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Witchunt *Real Crowd Pleasers At The Galaxy*

(continued from page 23)

there called "Run for Shelter."

M.K.: Have you sent out your demo? Do you have any label interest?

T.K.: We did one showcase, but we really haven't shopped the demo.

S.B.: The direction of the band has changed a bit since our last demo; we write constantly. We come out with a couple new songs every month. We are progressing and moving up, finding the band's direction.

M.K.: What expectations do you have for the show tonight?

T.K.: Well, we are all going to play out guts out as usual.

C.C.: Give it everything, you never know who's out there.

S.B.: No matter what the crowd is like, we are always high-energy

oriented. We always give 100% on stage.

M.K.: Where would you like to see yourselves in the future?

T.K.: How does the Spectrum sound? Sold out!

C.C.: Madison Square Garden... sold out!

S.B.: I think this band will get signed. I don't think we will go off into the future unknown and unsigned, but from there, who knows how far it will take us? We all believe in ourselves. If you don't believe in yourself, playing in a band isn't worth the price.

Shawn the roadie: These guys are talented musicians. They'll be there!

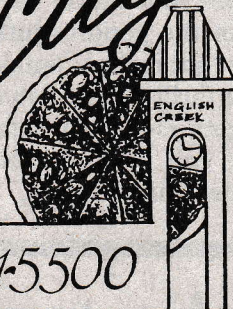
The show certainly lived up to their

expectations; the crowd at the Galaxy warmed quickly to their energetic playing style and their emotion-packed songs. On stage they never lost momentum, they built themselves and the crowd into a frenzy.

Carmichael and Brady each contributed non-stop guitar work backed by the strong rhythms of Andrews and Kozuch. No slackers here! At one point, it looked like Brady could have broken every guitar string on one downstroke.

Witchunt is a band worth checking out. Brady said, "We have a certain chemistry that boosts people's morale." He's right -- you won't be disappointed.

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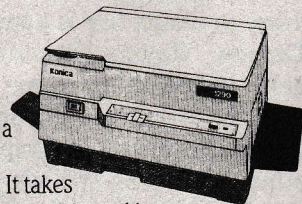
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The Soul Man Comes To Brigantine

OTIS CLAY & the CHICAGO FIRE

BY BROOKE ASHMAN

I'll be honest with you, I don't know as much as I should about Otis Clay to really tell you about him. However, my first impression was that he is a really soulful bluesman. Even while I was speaking with the audience at Crilley's Circle Tavern, I found out I wasn't alone; there were many others who didn't know so much about him. Yet, after his concert, I, along with the many others, were converted to Otis Clay fans.

After talking to two chicks ('cause they were really fly) from Tri Sigma (Sigma Sigma Sigma -- it's all Greek to me), the whole scene was reminiscent of "Animal House."

Later, I had the opportunity to speak with Otis and the line, "Meet me Sunday back at church" is the catch phrase to his back-ground. His singing reflects his soulful gospel roots. I also got the chance to ask him about his career

(PHOTO BY ED MASON)



Otis Clay stuns the crowd with his brand of soul, blues and gospel at Crilley's Circle Tavern in Brigantine.

and I wondered what he considers "making it."

He then said, "You have to be happy first, of course. Hey, I would love to make millions. I'm not going to be a phony and say, 'Oh, no!' But the point is, if I never make that, I'm a rich man simply because I love what I do. I have produced some things along the way that have been good through time. And when you can walk out there and you can make somebody smile, when you can make somebody say, 'Hey, man, that was

really great, I enjoyed the show,' then that is very rewarding."

I got to hang out with Otis, and he was a really cool dude. We hope he'll be back, 'cause he rocked the house at Crilley's Circle Tavern.

In addition, I'd like to thank Rick Almon, founder and director of the Lobster Blues Society, for hooking me up with Otis. Rick and the Lobster Blues Society are keeping the blues alive in South Jersey.

Peace.

(PHOTO BY ED MASON)



(PHOTO BY ED MASON)



Otis Clay with his powerful back-up band, the Chicago Fire.

"I got a lot of music in me."



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AUDITIONS — Female vocalist needed to complete duo. Must be dedicated and reliable. Have gigs. Call 927-2967. tf

WANTED — Bass player for professional original rock band. Call 926-3833 - Craig; 485-0370 - Guy.

AUDITIONS — Lead singer wanted for working Top 40 and original rock 'n roll band. We have all equip. including full PA. Dan, 641-6572; John, 646-9154.

AUDITIONS — Drums, bass & second guitar needed for original kickin' blues band. Closest root Aerosmith. Label interest a must. Budweiser & hair are a plus. Call Christopher or Jerry at 641-3649. M

THE ATTACK is looking for a singer, part time. Must sound like themselves. Call for info, 383-6733. tf

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PALACE

(continued from page 9)

had to be done as far as working with us. It wasn't like they had their minds made up before we got in there on how to do things.

Bill: They were really open to suggestion, any ideas we had they would work with THAT.

Bug: I think everybody was learning from each other by bouncing ideas off each other and everybody had an input so no one felt left out at the end of the project, including the guys in the band. So it went well as can be expected for our first self-produced thing.

Jeffx: *How would you want the audience to perceive your band?*

Bug: I hope people don't form an opinion just from one thing and one thing only, whether it's the looks of the band, or the way the band dresses or one song. I think you really have to sit back and take the thing as a whole.

Jeffx: *What style of music would you classify yourselves as?*

Bug: We're not super heavy but we're not that pop either.

Bill: Well, you see, everybody falls into one realm, there's nobody out there that's that different who can say this is our own music meaning total originality.

Bug: Everything's been done a million times before; it's just how you're putting your point across.

Jeffx: *I know at previous Palace shows you've organized a bus trip to and from. Will that continue?*

Bug: What we're trying to do, when the band is the headliner that night, we try and promote a bus or two so that people don't have to worry about drinking and driving so much. It usually picks up and drops off in Absecon. Most of the people that have been on it are getting used to the idea.

Jeffx: *So you're establishing a good following?*

Bug: Considering the short time that we've been out. Of course, we've had some bleed over from people that knew us with other bands.

Bill: But people don't associate us with our past bands. No one says those songs sound like Hard Knocks or Second to None or Minx.

Bug: Right in the beginning it might have been like, well, I'm checking out this new band 'cause I know the guitar player Bill is from Minx. I think in a short period of time people related to us as Palace. Now it's: I know Bill from Palace, really the switch happened in a hurry. If anything, you say thanks to people, shake their hands, and it looks like you're just going through the motions, but you can never thank them enough because it's the same people who fill our buses every time.

Bill: Without our people who come and check out the shows, we're nothing.

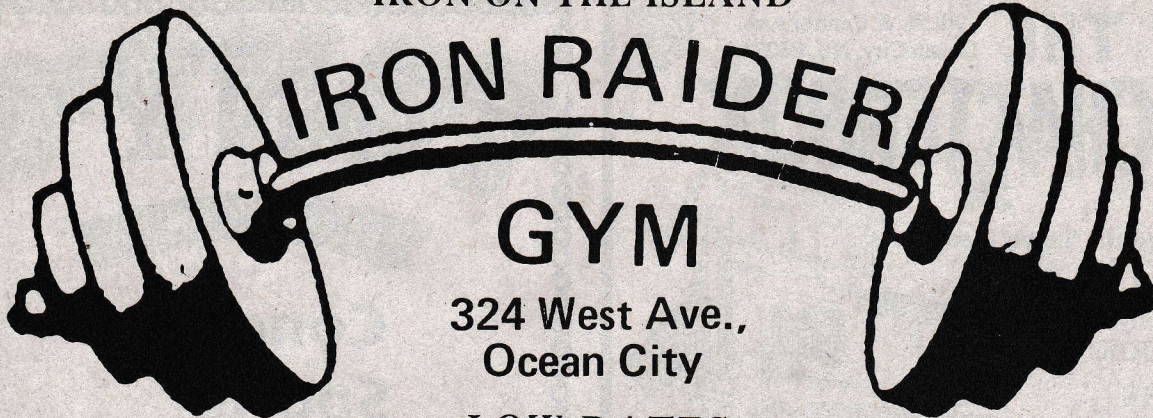
Bug: Yeah, 'cause there's no reason to go out there without having people there to support you.

Jeffx: *Who writes the material for Palace?*

Bug: The whole band writes, including the drummer,

(continued on page 46)

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PALACE

(continued from page 45)

Guy. Very seldom does a drummer get included. The band is five parts. Everybody gets a say in the writing. We do what's best for the song, not what's best for any one member. We play for the song, not ourselves. The ideas for songs can come from anywhere. Bands write in different formats, but most of us, we'll have the riff for the music before we have the lyric of the melody line. Most of the time our music inspires our melodies and lyrics.

Jeffx: How does Palace come up with its lyrics?

Bug: A lot of times the lyric can come from experiences. We definitely try to make sense with our lyrics. We like to have a story behind everything. Something that could be taken as a double standard thing. Not everyone is going to pay attention to it because they're just gonna groove with the music, but if you have a sentence in there that might catch their ear, they might think: What was he trying to say with that? I know that makes me happy. If someone stops to rewind the tape and says, "listen to this line," and it gets them on a discussion or thought pattern about what I'm trying to say, that's my goal.

Jeffx: I noticed at your show a lot of people watching already knew the lyrics.

Bug: Yeah, we were talking about that at some of our practices. We really didn't know how they knew them that quick!

Bill: They sang right along with it.

Bug: Of course, the choruses they catch on to pretty


quick, but the verses and changes they were singing along with me! Sometimes louder than me and I can't hear myself! But I don't complain; it's a great feeling up there and you hear all these people sing the same line back to you.

Bill: Yeah, something you wrote or had a feeling about and they're there having the same feeling and singing it back to you, it's like a great high.

Bug: Yeah, it doesn't get any better than that.

Bill: The greatest thing is when people we don't even know come up to us and say, "your band is real good and we like your stuff," that's really cool!

Bug: We don't try and be something we're not. We go up there and do our thing and hopefully everyone will like it.



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